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ABSTRACT

Designed for students from Jefferson County (Kentucky) public schools doing internships at the Kentucky Opera, this workbook explains the intern's, the supervisor's, and the school coordinator's roles. Intern job descriptions are provided (box office/group sales, company management, finance/data processing, assisting at the Kentucky Opera Guild, marketing and development, public relations, and production) as well as worksheets and scheduling calendars to be filled out by the intern. The appendix contains staff job descriptions, a staff directory, an opera outline (by composer), a glossary of opera terms, and an 18-item reference list. (JB)

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ED314337

A WORKBOOK

FOR

STUDENT COMMUNITY SERVICE

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By Kyle Ridout

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Table of Contents

Introductory

Acknowledgements....4

Foreword....4

The Intern's Role....5

The Supervisor's Role....6

The School Coordinator's Role....6

Intern Job Descriptions

Box Office/Group Sales....8

Company Management....9

Finance/Data Processing....10

Kentucky Opera Guild....11

Marketing and Development....12

Production....13

Public Relations....14

Worksheets

Your Opera Job Part 1....15

Your Opera Job Part 2....17

Schedules and Calendars

Intern Calendar....20

General Planning Calendar....24

Table of Contents

Appendix

Staff Job Descriptions.....25

Staff Directory.....28

Intern Directory.....30

Opera Outline.....31

Operalogy (Terminology List).....34

Reference List.....36

Maps.....37

NOTE: Intern directory and maps not in copy received by ERIC.

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FOREWORD

All of our careers have positive early experiences that we look back upon as shaping our careers. It is known that internships are helpful to our future leaders. The internship experience also allows you an opportunity to acquire and experience skills in an actual career setting.

This internship will offer you a variety of experiences which will help your development in necessary leadership skills for your professional career. A successful program depends upon your abilities, your opera supervisor and your school teacher coordinator to make this experience a worthwhile venture that has the prime goal of maximizing your growth as an individual.

You are in a learning experience. This internship program is a partnership arrangement between Kentucky Opera and the Jefferson County public schools. The supervisors participate voluntarily as part of their commitment to the profession. You have been placed in this program to learn, and to have the opportunity to interact with a non profit arts organization in a volunteer capacity. You are a member of a team. Every team member is expected to exercise tact, judgement, courtesy and common sense when working at the opera and especially when dealing with the public.

When you are working at the opera please remember that your appearance, behavior and conduct should be appropriate to a business setting. To the public, you will be recognized as a representative of Kentucky Opera.

Throughout your program most problems can be averted if they are dealt with early and honestly. If conflicts or misunderstandings happen, discuss them with your supervisor immediately. If they persist, speak to me. Remember, we are here to make this a meaningful learning experience.

Follow these simple guidelines and you will have an experience important to your future professional career. Good luck to you. It is my sincere hope that this intern experience will help shape your career.

Kyle Ridout, Company Manager
Kentucky Opera Internship Program

The Intern's Role

Your internship experience will provide you with the skills and theories, and make use of previous knowledge necessary to your future career. We also hope to instill within you a spirit of community service. This is part of being a good citizen.

Reporting to the Opera. You must sign in with the receptionist on duty. You will inform your respective supervisor of your whereabouts at all times.

Reporting Absences. You must be punctual and present at all times. In case of absence, the Opera receptionist will be notified (584-4500) that day in the morning. An absence will be approved by the proper supervisor. Procedures followed at your school are the same procedures here: i.e. a note will come from parent or guardian concerning absence. When leaving early --i.e. before 3:00--you will present a note from school that has been signed by your principal. Excessive absences will be dealt with individually by the coordinator of the project.

Assuming Responsibilities. Although the supervisor assumes the major responsibilities for directing your work, you must also assume a major share of responsibilities if the internship experience is to be meaningful for you. Your attitude at the Opera should be one of an interested, coopererative, tactful and eager team member who displays initiative in all activities and jobs. Some jobs, as with all organizations, you will consider routine and mundane.

Calendar. You will be given a calendar to follow. Please keep this calendar in a safe, accessible place for reference purposes.

Other responsibilities include to:

1. Keep a complete daily diary of your experiences;
2. Seek help when needed from the supervisor;
3. Learn as much as possible about your fellow interns;
4. Attend scheduled workshops and activities and keep the supervisor informed (through conferences and daily entries in your diary) about progress made and problems encountered.

Ethics. You will:

1. Conduct yourself in a professional manner;
2. Discuss confidential and official opera business with authorized personnel only;
3. Uphold the reputation of Kentucky Opera;
4. Deal justly and impartially with people regardless of their physical, emotional, political, economic, racial, sexual and religious characteristics or background.

The Supervisor's Role

Your contact with your supervisor will have an influence on your professional attitude, work style and perceptions of this internship.

The responsibilities of your supervisor will be to:

Give the intern specific jobs and responsibilities throughout the course;

Create a good working relationship with you;

Educate you to the activities of Kentucky Opera, Guild members and the community;

Review and evaluating for grading and self improvement

Review the progress and completion of your projects.

THE SCHOOL COORDINATOR'S ROLE

Your school coordinator will assume responsibility for evaluating your performance for a grade. The school coordinator works with the the intern and the program to insure a successful experience. The school coordinator's responsibilities include:

Visits to the Opera where you are working;

Group and individual conferences with the interns (6 times per grading period);

Reporting results to the supervisor (4 times per grading period);

Evaluation i.e. final responsibility for the grade using the instruments designed.

INTERN JOB DESCRIPTIONS AND ACTIVITIES

BOX OFFICE/GROUP SALES

Job Description:

You will be assisting in the Box Office in the taking, processing and mailing of subscription orders and single ticket orders. You will also help with the planning, expediting and processing of the Group Sales orders. (Since our 1988-89 program will be in production, you will also work closely with the production of this publication).

Schedule of activities:

Working with Ticketing Manager and Receptionist/Box Office Assistant in the following areas:

Take single ticket and subcriber orders over the phone, in person and by mail

Process orders and invoice

Mail out tickets

Inventory tickets

Assign the seats for subscription orders

Enter data into the computer and run reports

Update mailing list

Assist in the Box Office at one of the performances

Turn in your weekly diary sheets

Working with Director of Sales on Group Sales and the program production in these areas:

Process orders for Group Sales

Prepare mailings for Group Sales (letters, lists, etc.)

Help produce slide show programs for group presentations (visit the recording studio, help select slides, write script)

Attend a presentation

Help with the program production (visit the printers as the program piece is being printed and help to approve the color work)

Write an article for Kentucky Opera News about Box Office/Group Sales

Turn in your weekly diary sheets.

COMPANY MANAGEMENT

You will assist the Company Manager in scheduling and coordinating the current production. This includes working with artists, chorus, supernumeraries and theatre personnel. Additionally, you will be working with artist managements in New York regarding auditions and casting of future productions.

Schedule of Activities

Attend scheduling sessions at the Kentucky Center for the Arts and Louisville Orchestra

Plan future Opera productions

Work with Kentucky Opera chorus and supernumeraries regarding rehearsal schedules

Issue and follow up on contracts

Organize local and New York auditions

Assist with artist housing and flight arrangements

Write to artists regarding audition opportunities

Enter and retrieve data from the computer

Write an article for Kentucky Opera News about Company Management

Turn in your weekly diary sheets

FINANCE/DATA PROCESSING

The intern will implement the various activities and duties of the Finance and Data Processing Departments under the supervision of the Director of Finance. These activities and duties will stress automated, non-profit accounting and data/word processing applications.

Schedule of Activities

Learn accounting packages (Accounts Payable, General Ledger and Cash Receipts)

Prepare monthly financial reports

Attend finance meetings

Reconcile monthly statements

Prepare backups of computer system

Program and use data base and associated reports

Process contracts

Prepare and document training session for word/data processing applications for other SCS students

Prepare tax forms

Write an article for Kentucky Opera News about Finance/Data Processing

Turn in your weekly diary sheets

KENTUCKY OPERA GUILD

You will assist the Assistant to the Executive Director with the duties pertaining to the Kentucky Opera Guild activities. You will also be responsible for coordinating the Kentucky Opera Youth Guild. You will assist the Hard Scuffle Office Administrator in the operational aspects of Hard Scuffle. This will include the organizing of the Ohio River activities, Golf Tournament and the already existing activities involved with Hard Scuffle.

Schedule of Activities

Attend Kentucky Opera Guild meetings

Attend Kentucky Opera Guild functions

Return phone calls regarding Kentucky Opera Guild business

Prepare all materials for printing (i.e. invitations and Kentucky Opera Guild notices) and attend meetings with the printer to negotiate budget.

Answer the telephone with accurate follow-ups on the call

Assemble all committees and provide detailed job descriptions for each

Attend committee chairman meetings

Input and retrieve data from computer

Attend a meeting in which we solicit funds for a race or certain project

Form your own committee for an area at either Geranium Ball or Hard Scuffle and completely carry-out all functions of that committee

Attend Hard Scuffle and Geranium Ball

Write an article for Kentucky Opera News about Kentucky Opera Guild

Turn in your weekly diary sheets

MARKETING AND DEVELOPMENT

The intern will work with the Assistant to the Director of Marketing and Development on promotional activities for the 1987/88 season and yearly development programs.

Schedule of Activities

Work closely with a media buyer on the production of a television commercial

Design and implement special promotional activities

Coordinate the aspects of corporate sponsor benefits

Prepare grant applications to corporations, foundations and government agencies

Attend a corporate grant presentation

Assist in the organization of "Kentucky Opera Transportation Program"

Develop budgeting skills

Research and write development reports

Write an article for Kentucky Opera News about Marketing and Development

Turn in your weekly diary sheets and update the mailing list

PUBLIC RELATIONS

The intern will disseminate all functions of Public Relations including the writing and distribution of news releases, the writing, editing, research and selection of material published in Kentucky Opera News, the coordination of promotions for newspaper, television and radio coverage, the production and distribution of media kits, and the production (writing, research and editing) of the inside pages of the program for each production.

Schedule of Activities

Write and select material to be published in Kentucky Opera News

Write a synopsis of an opera and assemble the cast, staff, chorus, supers and credits for the program

Design a kiosk for the next opera and assist in the production and placement of it

Design a promotional button for a particular production

Maintain the press list in the computer

Coordinate press calls, press conferences and calls of information about Kentucky Opera

Organize and coordinate publicity stunts

Attend rehearsals and schedule publicity activities with the artists

Act as publicity liaison with the Kentucky Center for the Arts or the Macauley Theater management for an Opera production

Schedule photo calls for social events, press calls and an Opera production

Turn in your weekly diary sheets

PRODUCTION

The intern will assist the Technical Director in his administrative and technical duties. The intern will experience first-hand knowledge of all production aspects in the theatre and in administrative matters.

Schedule of Activities

Assist in the general administration of the Production Department

Become familiar with the terminology and techniques of opera productions

Observe and assist the stage management team in their duties and activities

Observe and assist in lighting rehearsals

Assist in the administration of the Kentucky Opera rental program

Write an article for Kentucky Opera News about Production

Turn in daily diary sheets

WORKSHEETS

YOUR OPERA JOB (Part 1)

Write one short paragraph describing how you perceive each of the following jobs:

Box Office/Group Sales

Company Management

Costumes

Education Outreach/Music

Finance/Data Processing

Kentucky Opera Guild/Hardscuffle

Marketing and Development

Production

Public Relations

Please list your goals

YOUR OPERA JOB (Part 2)

Write one short paragraph describing each of the following jobs:

Box Office/Group Sales

Company Management

Costumes

Education Outreach/Music

Finance/Data Processing

Kentucky Opera Guild/Hardscuffle

Marketing and Development

Production

Public Relations

Please list your goals

SCHEDULES AND CALENDARS

INTERN CALENDAR

August 24

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September 1

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October 1

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GENERAL PLANNING CALENDAR

APPENDIX

STAFF JOB DESCRIPTIONS

General Director - Thomson Smillie
Provides artistic vision, selects, schedules and produces repertoire, oversees public relations, co-chairs Development Team.

Executive Director - Mary Ann Krebs
Implements goals of the Board, head of administration, chief financial officer.

Director of Finance - Pamela Thorpe
Maintains internal auditing and all financial reporting; head of computer systems, oversees box office activity.

Director of Marketing/Development - Norman Gill
Implements campaigns and logistics for earned and contributed income.

Company Manager - Kyle Ridout
Coordinates all arrangements concerning artists, chorus, scheduling of production.

Head of Music - David Berger
Coordinates editions, cuts; coaches artists, chorus, accompanies rehearsals, pit pianist; coordinates education outreach program.

Director of Sales - Phyllis Torstrick
Generates group and program sales.

Director of Public Relations - Gerald Farrar
Maximizes local and national coverage for press, radio and television; Associate Editor for Kentucky Opera News.

Production Manager - Randall Holden
Implements all technical activity of production, supervises production personnel.

Costumiere - Nancy Hanaford
Coordinates all aspects of costuming before, during and after production; maintains costumes shop and inventory and supervises costume personnel.

Assistant to the Executive Director - Lydia Davis
Liaison for all Board and volunteer activities; general office manager.

Tehnical Director - Michael Hallett
Provides technical assistance for the Production Manager and supervises all production activity in the theatre; coordinates Education Program tour.

Secretary to the General Director - Kathey Golightly
Handles correspondence, appointments and travel arrangements; serves as general support for other departments.

Box Office Director - Teresa Kinney
Processes subscription and single tickets, generates reports of all sales, coordinates special needs of ticket holders.

Ass't to Director of Marketing/Development - Rozanna Thompson
Provides clerical assistance for grant writing and proposals and related campaigns, maintains donor lists and helps research government grants and foundations.

Box Office Assistant - Connie Boyer
Assists Box Office Director in all facets of box office activities.

Receptionist/Administrative Assistant - Camille Haddad-Bowling
Communication coordinator for Staff, Board, Volunteers and general public; assists box office.

Hard Scuffle Administrator - Gordon Parker
Maintains Hard Scuffle office, works with Hard Scuffle chairman to coordinate logistics of Hard Scuffle and related events.

KENTUCKY OPERA STAFF MEMBERS

Administrative

Mr. David Berger Head of Music/Education Coordinator	(David) 2115 Maryland Avenue, 40205 451-6523
Ms. Constance Boyer Box Office Assistant	(Connie & Chris) 2608 Rowland Avenue, 40206 895-7194
Mrs. Robert H. Davis, Sr. Ass't to Executive Director	(Lydia & Bob) 4327 South First Street, 40214
Mr. Gerald E. Farrar Public Relations	(Jerry) 309 North Bonner Avenue, 40207 895-5637
Mr. Norman Gill Director of Marketing & Development	(Norm) 7005 Mall Gate Place, B4, 40207 896-0152
Miss Kathey Golightly Secretary to General Director	(Kathey) 2215 Bonnycastle, 40205 452-9858
Mrs. Camille Haddad-Bowling Receptionist/Admistrative Assistant	(Kevin & Camille) 900 Audobon Parkway #6, 40213 634-8684
Michael Hallett Technical Director	(Michael & Mary) 321 Idlewilde Drive, 40206 895-1837
Dr. Randall Holden Production Manager	(Randy) 1433 St. James Court, #8, 40208 636-2106
Mrs. Stephen R. Kinney Box Office Director	(Teresa & Steve) 7403 Grannel Road, 40214 937-8377
Ms Mary Ann Krebs Executive Director	(Mary Ann) 223 Pleasantview Avenue, 40206 897-2765
Mr. Gordon Parker Hard Scuffle Office Manager	(Gordon) 7016 Bearcreek Drive, B4 40207
Mr. Kyle Ridout Company Manager	(Kyle & Susan) 44 Hilltop Drive New Albany, Indiana 47150 945-6577

Mr. Thomson Smillie
General Director

(Thomson & Anne)
Box 423
Harrods Creek, Kentucky 40027
228-2903

Mrs. Stephen Thompson
Ass't to Director of Marketing
& Development

(Rozanna & Stephen)
603 Cressbrook Drive, 40206
896-0462

Ms. Pamela Thorpe
Director of Finance

(Pam)
1813 The Meadow Road, 40223
426-7280

Ms. Phyllis Torstrick
Director of Sales

(Phyllis)
4021 Woodruff Avenue, 40215
368-4277

Technical

Ms. Hilda Carr
Wardrobe Mistress

(Hilda)
111 East 16th Street
New Albany, Indiana 47150
944-6883

Mrs. Eugene Comer
Make-up

(Gita)
1619 Tartan Way, 40205
459-7488

Ms. Margot Graham
Make-up Artist

(Mrs. Donn Everette)
119 Wildwood Lane, 40223
426-6076

Mrs. William Hanaford
Costumiere

(Nancy)
4008 Druid Hills Road, 40207
896-8640

Ms. Margaret Ann Oates
Properties Mistress

(Margaret Ann)
1434 1/2 Cherokee Road, 40205
451-4667

Ms. Kathy Powers
Wardrobe Mistress

(Kathy)
519 Lyndon Lane, 40222
425-7012

Mrs. Jan Robbins
Wigs Mistress

(Jan & Dennis)
8701 Shepherds Court,40291

Mrs. William Vessels
Ass't to Costumiere

(Mary)
716 Main Street
New Albany, Indiana 47150
945-7913

INTERN DIRECTORY

OPERA OUTLINE

I. Monteverdi, Claudio (1567 - 1643)

a) La favola d'Orfeo (1607)
b) L'incoronazione di Poppea (1642)

II. Mozart, Wolfgang Amadeus (1756 - 1791)

a) Bastien und Bastienne (1768)
b) Idomeneo (1781)
c) Die Entfuhrung aus dem Serail (1782)
d) L'oca del Cairo (unfinished)
e) Le nozze di Figaro (1786)
f) Der Schauspieldirektor (1786)
g) Don Giovanni (1787)
h) Cosi fan tutte (1790)
i) La clemenza di Tito (1791)
j) Die Zauberflote (1791)

III. Beethoven, Ludwig van (1770 - 1827)

a) Fidelio

IV. Rossini, Gioacchino Antonio (1792 - 1868)

a) Il barbiere di Siviglia (1816)

V. Wagner, Richard (1813 - 1883)

a) Der fliegende Hollander (1843)
b) Tannhauser (1845)
c) Lohengrin (1850)
d) Tristan und Isolde (1865)
e) Die Meistersinger von Nurnberg (1868)
f) Das Reingold (1869)
g) Die Walkure (1870)
h) Siegfried (1876) Der Ring des Nibelungen
i) Gotterdammerung (1876)
j) Parsifal (1882)

VI. Verdi, Giuseppe (1813 - 1901)

a) Macbeth (1847)
b) Rigoletto (1851)
c) Il Trovatore (1853)
d) La Traviata (1853)
e) Simon Boccanegra (1857)
f) Un ballo in maschera (1859)
g) La forza del destino (1862)
h) Don Carlos (1867)
i) Aida (1871)
j) Otello (1887)
k) Falstaff (1893)

VII. Bizet, Georges (1838 - 1875)

a) Carmen (1875)

VIII. Puccini, Giacomo (1858 - 1924)

a) Manon Lescaut (1893)
b) La Boheme (1896)
c) Tosca (1900)
d) Madama Butterfly (1904)
e) La fanciulla del West (1910)
f) La rondine (1917)
g) Il tabarro (1918)
h) Suor Angelica (1918) Il trittico
i) Gianni Schicchi (1918)
j) Turandot (1926)

IX. Strauss, Richard (1864 - 1949)

a) Salome (1905)
b) Elektra (1909)
c) Der Rosenkavalier (1911)
d) Ariadne auf Naxos (1912)
e) Die Frau ohne Schatten (1919)
f) Die agyptische Helena (1928)
g) Arabella (1933)
h) Die schweigsame Frau (1935)
i) Capriccio (1942)

X. Berg, Alban (1885 - 1935)

a) Wozzeck (1925)

XI. Gershwin, George (1898 - 1937)

a) Porgy and Bess (1935)

XII Britten, Benjamin (1913 - 1976)

a) Paul Bunyan (c.1940 - 41)
b) Peter Grimes (1945)
c) The Rape of Lucretia (1946)
d) Albert Herring (1947)
e) The Beggar's Opera (1948)
f) The Little Sweep (1949)
g) Billy Budd (1951)
h) Gloriana (1953)
i) The Turn of the Screw (1954)
j) A Midsummer Night's Dream (1960)
k) Curlew River (1964)
l) The Burning Fiery Furnace (1966)
m) The Prodigal Son (1968)
n) Owen Wingrave (1970)
o) Death in Venice (1973)

OPERALOGY

Acoustics the science and physical basis of sound.
Apron the stage area in front of the curtain.
Aria an organized air or song of some complexity.
Ballet dramatic entertainment given by dancers in costumes with musical accompaniment.
Basso buffo a bass voice taking a comic part.
Basso cantante a smooth bass voice especially suited for lyric parts and utilizing the upper register of the voice.
Basso profundo the lowest bass voice.
Bel canto (Ital., beautiful singing)--a style of singing that emphasizes beautiful tone, a legato line, good phrasing and clean articulation of words.
Cabaletta originally a simple Italian aria. Later, the concluding brillant portion in quick tempo of a two-part aria.
Castrato a male castrated in youth to maintain a soprano or contralto voice.
Cavatina an aria consisting of one lyric section.
Chorus (1) a body of singers with several people on each vocal part; (2) refrain of a song.
Coloratura (made-up Italian, not a real word)--elaborate ornamentation of vocal line. A coloratura voice is one that specializes in secondary operatic roles.
Comprimario (Ital., with the principal)--singer who specializes in secondary operatic roles.
Countertenor a high-pitched male voice which generally sings falsetto or some combination of head and chest tones.
Da capo (Ital., to the head)--Literally, go back to the beginning. An aria in three sections of which the third is musically the same as the first. The sign D.C. occurs at the end of the second section.
Dynamics graduations of loudness and softness in music.
Falsetto sound produced by adult males above normal pitch, in which only the edges of the vocal chords vibrate. Can put male voice into contralto or soprano register.
Fine (Ital., end)--word shows where da capo aria comes to an end after direction to repeat the first part.
Forte (Ital.)--loud.
Heldentenor (Ger., heroic tenor)--a powerful tenor voice demanded in Wagnerian and other dramatic roles.
Impresario (Ital., one who undertakes an enterprise)--manager of an opera company. In Germany, he is called the "Intendant" (Superintendant).
Intonation perception by listener or a performer whether music is in time.
Key the precise tonality of a piece of music which uses the major and minor scales as its base and accepts certain relationships between the notes and the chords built on them.
Leit motiv (Ger., leading motive)--a theme used to represent a character, an object or mood.
Legato a direction for performance that says a line or melody should be played smoothly without break.
Meter the basic unvarying pulse or regular recurring accents of a piece of music. The time signature of this pulse appears as a fraction at the beginning, the numerator being the number of beats in a measure and the denominator their length. 4/4 means four quarter notes in a measure.
Overture (Prelude)--the introductory orchestral movement of the opera. May or may not have any connection with the music that follows. Used in earliest opera to quiet the audience.
Piano (Ital.)--soft.
Pitch exact height or depth of a musical sound according to the number of vibrations necessary to produce it. Standard A = 440 vibrations to the second with all the other notes standing in relation to it.

Proscenium the space between the curtain and the orchestra in a theatre.
Recitative speech-like singing in which a certain amount of freedom in performance is allowed.
Score the complete copy of the music showing all the different parts for performers with the notes appearing vertically over each other so the progression may be easily seen.
Singspiel German light opera with spoken dialogue.
Soubrette (Fr., cunning, shrewd)--light soprano comedienne.
Spinto (Ital., pushed)--a voice which combines both lyric and dramatic elements.
Sprechstimme (Ger., speech-song)--a kind of speech-singing where all musical elements apply except pitch. Notes appear as crosses on the staff to show approximate pitch.
Stagione (Ital., season)--operatic system that concentrates on one or two works over a period of weeks rather than a different opera every night (repertory).
Tempo (Ital., time)--the pace at which a piece of music proceeds. Generally given in Italian at the beginning of the music (allegro, andante, etc.)
Timbre (Fr., tone color)--the tone quality that distinguishes music played on one instrument from another including the voice.
Tutti (Ital., all)--used in music for solo performer or performers and orchestra to indicate places where orchestra plays without soloists.
Unison united sounding of the same note.

J. Merrill Knapp, The Magic of Opera. New York: Harper & Row, 1972.

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MAPS